



THREE ORIGINAL COMPOSITIONS
FOR
VIOLONCELLO WITH PIANO ACCOMPANIMENT
BY
A. H. SCHELLSCHMIDT

- | | |
|-------------------------------|-----|
| 1. <u>BERCEUSE</u> | .50 |
| 2. PENSÉE MELODIE | .50 |
| 3. PAS DE QUATRE GAVOTTE | .60 |



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IPA
780.8
Sce1

Berceuse

CELLO

A. H. SCHELLSCHMIDT

Andante

con sordino

p

cresc.

mf

p

rit.

mf

a tempo

cresc.

rit.

a tempo

mf

rit.

a tempo

p

cresc.

mf

p

mf

rit.

a tempo

p

rit.

pp

sul G

C. C.
18506 - 4

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Berceuse

A. H. SCHELLSCHMIDT

Andante

Cello

Piano

mf

rit.

p

p con sordino

a tempo

cresc.

mf

p rit.

a tempo

mf

cresc.

rit.

C. C.
18506-4

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4

a tempo

mf

mf

a tempo

rit.

a tempo

p

p

cresc.

mf


p

mf

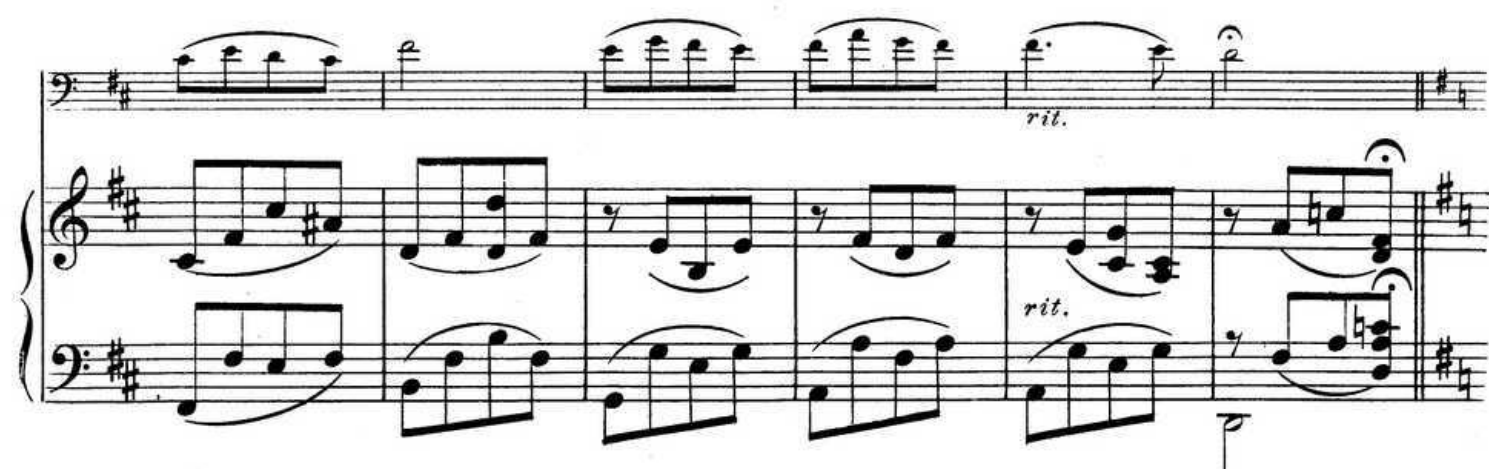
mf

p

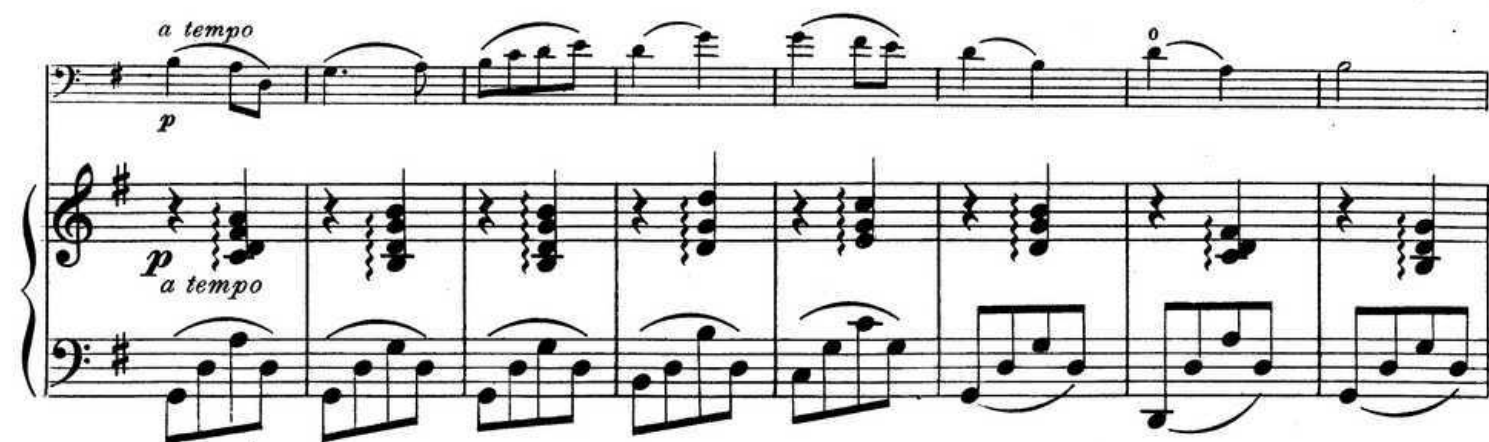
mf



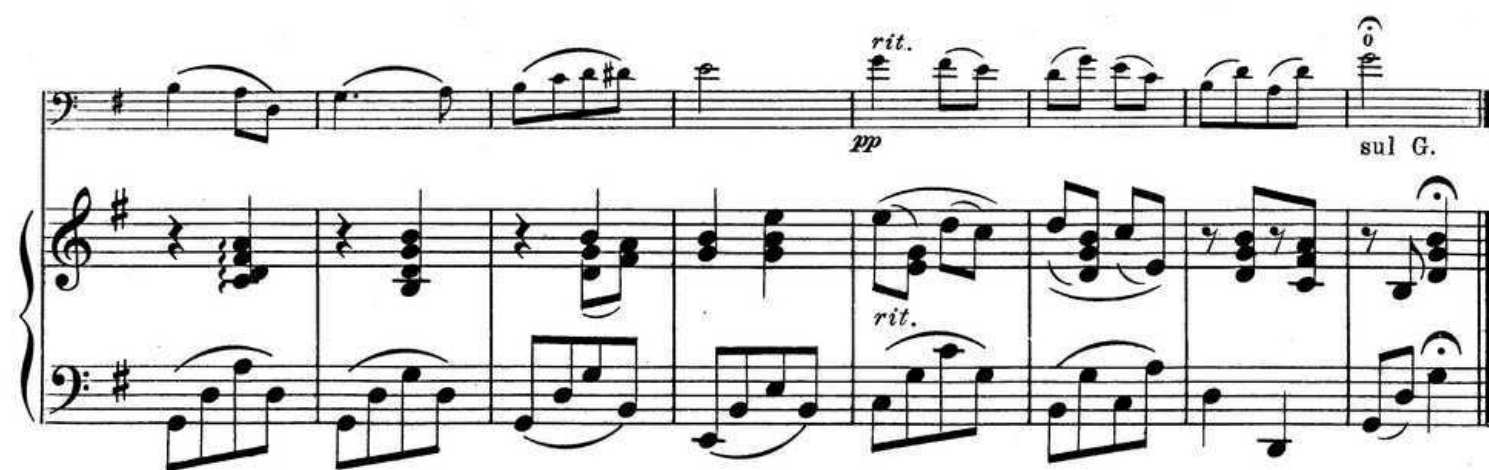
First system of musical notation. The bass staff (bottom) features a melodic line with eighth and sixteenth notes, marked *mf*. The treble staff (top) features a rhythmic accompaniment with chords and eighth notes, also marked *mf*. The key signature is one sharp (F#).



Second system of musical notation. The bass staff (bottom) continues the melodic line, marked *rit.* and *p*. The treble staff (top) continues the rhythmic accompaniment, marked *rit.*. The key signature is one sharp (F#).



Third system of musical notation. The bass staff (bottom) continues the melodic line, marked *a tempo* and *p*. The treble staff (top) features a rhythmic accompaniment with chords, marked *a tempo* and *p*. The key signature is one sharp (F#).



Fourth system of musical notation. The bass staff (bottom) continues the melodic line, marked *rit.* and *pp*. The treble staff (top) continues the rhythmic accompaniment, marked *rit.*. The key signature is one sharp (F#).

IN THE FIRST
POSITION

CELLO SOLOS

WITH PIANO ACCOMPANIMENT
Alvin Buechner Revisions

BASS CLEF
THROUGHOUT

HUGO SCHLEMUELLER
A Mountain Maiden.
(Ländler.)
Violoncello.
Hugo Schlemueller, Op. 12, No. 4.
Copyright 1912, by Carl Fischer, New York.

W. H. SQUIRE
At Twilight.
(Triste.)
Violoncello.
W. H. Squire.
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AMONG the greatest difficulties which cellists find themselves confronted with are the reading and mastery of the various clefs employed in the notation of cello music. While professional players may find it equally convenient to read their music in either the bass, tenor or treble clef, less experienced players and amateurs in particular find themselves hopelessly at sea when, in the course of a little solo composition, they must read in two or three different clefs.

This change of clef, in many, if not most cases, is introduced to suit the convenience of the composer, or arranger, who is enabled thereby to keep the higher notes within reasonable limits of the staff without resorting to the ledger lines necessary for the higher notation. This convenience for the composer, however, becomes a grave inconvenience for inexperienced players, and at times forces them to abandon a piece of music which, with one clef throughout, would have been comparatively easy.

To do away with this inconvenience, and in most cases unnecessary difficulty, the following list of Violoncello compositions have been revised, in some cases re-written, fingered and phrased by Mr. Alvin Buechner in such a way as to simplify the notation and interpretation to a very great extent and still preserve their original musical form and beauty in every particular.

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3. Scherzo.....50	6. A Prayer.....40

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3. On the Lake (Auf dem See).....40	8. Spring Has Come (Der Lenz ist gekommen).....40
4. Serenade (Ständchen).....40	5. Romance.....40

JULIUS WEISS, Op. 116—Continued

9. Good Evening (Guten Abend).....40	11. Trooper's Song (Rieterlied).....40
10. Cradle Song (Wiegenlied).....40	12. German Song (Wie der Geyer das Fischlein faengt).....40

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WM. ALETTER
"Petite Gavotte."
Violoncello.
W. Aletter.
Revised by Alvin Buechner.
Tempo di Gavotte, 1/2 = 167.
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JULIUS WEISS
Serenade.
Violoncello.
Julius Weiss, Op. 116, No. 1.
Adagio, 1/2 = 100.
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A complete list of compositions in higher positions, written entirely in the bass clef, can be had upon application, without charge.

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